

Vorschule

im Klavierspiel

für Schüler des zartesten Alters

von

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Opus 101

revidiert von

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Revision Eigentum des Verlegers.

8033

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F Baumgarten, del

Vorwort.

Vorliegendes Werkchen hat den Zweck, den angehenden Klavierspieler auf die möglich leichteste Weise in die schöne Kunst des Klavierspieles einzuführen.

Es ist dasselbe für Kinder, selbst des zartesten Alters, berechnet, und daher der Stufengang, ohne das Werkchen zu umfangreich zu machen, so fortschreitend als möglich gehalten worden. Daß eine erschöpfende Ausarbeitung aller im Klavierspiel vorkommenden Schwierigkeiten, sowie der Verzierungen u. s. w. nicht im Zweck dieses Werkchens liegen konnte, wird man nach dem Gesagten zugeben müssen.

Es sollte in der Tat nur eine Vorschule in den Anfangsgründen sein, welche dem Schüler während des ersten, vielleicht auch des zweiten Jahres hinlänglichen Stoff zur Tätigkeit darbietet.

An solchen Werken dürfte wohl bis jetzt Mangel sein und es kann dasselbe selbst musikalischen Eltern als Leitfaden dienen, das Kind vom zartesten Alter an für den Unterricht des Lehrers vorzubereiten.

Preface.

The object of this work is to furnish young players with as easy an introduction as possible to the art of playing on the pianoforte.

It is intended for children, even of the tenderest age, and the progression has therefore been made as gradual as possible within the limits of the work. From this it will be clear that an exhaustive treatment of all the difficulties, ornaments, &c., does not lie within the scope of this book, which is not meant to be more than an elementary instruction book to furnish the pupil with material for practice during his first and perhaps second year.

There is, it is believed, room for a work of this kind which may also be used by musical parents in preparing their children for the professional master.

Préface.

Le but du présent ouvrage est d'enseigner de la manière la plus facile le bel art du piano aux jeunes commençants.

Destiné aux enfants, même à ceux de l'âge le plus tendre, ce petit ouvrage devait être gradué aussi rigoureusement que possible sans atteindre pourtant une trop grande étendue. Après cet avertissement, on comprendra, je pense, qu'un traité complet et approfondi sur toutes les difficultés que présente le jeu du piano, ainsi que sur les ornements, etc., n'a pu entrer dans le plan de cet abrégé.


Ce n'est en effet qu'une simple introduction aux exercices préliminaires qui offriront à l'élève un élément de travail suffisant pendant la première et peut-être même pendant la deuxième année d'étude.

Le besoin d'oeuvres de ce genre se fait encore sentir de nos jours et le présent ouvrage peut aussi servir de guide aux parents musiciens pour instruire l'enfant depuis l'âge le plus tendre jusqu'à ce qu'il puisse être confié aux soins d'un professeur.

Ferdinand Beyer.

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(Bis hierher größtenteils alles beistehender Hand.)

Zweiter Grad.






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(Up to this point the hand is at rest in most of the exercises.)

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






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(Presque tout jusqu'ici se joue sans déranger les mains.)

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Anfangsgründe für die Klavierspieler.

Elements of Music.

Principes de musique à l'usage des élèves de piano.

Notensystem.
Staff.
Portée.

Linien.
Lines.
Lignes.

Zwischenräume.
Spaces.
Interlignes.

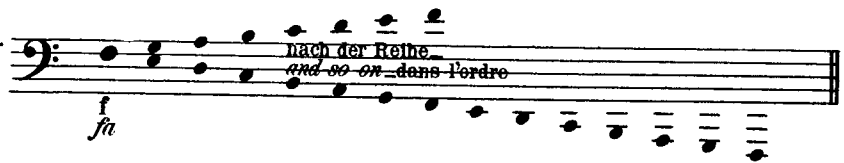
Hilfslinien.
Ledger lines.
Lignes supplémentaires.



Violin- oder G-Schlüssel.
Treble Clef.
Clef de sol.



Baß- oder F-Schlüssel.
Bass Clef.
Clef de fa.



Noten auf den 5 Linien.
Notes on the 5 lines.
Notes sur les cinq lignes.



in den 4 Zwischenräumen.
in the 4 spaces.
dans les 4 interlignes.



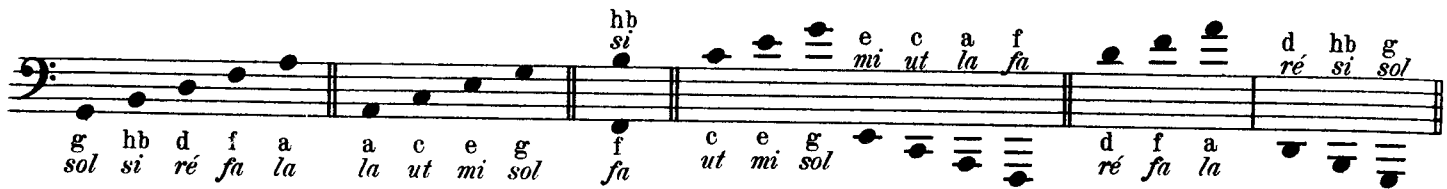
Über und unter dem System.
Above and below the staff.
Au-dessus et au-dessous de la portée.



auf den Hilfslinien.
on the ledger lines.
sur les lignes supplémentaires.



Über und unter den Hilfslinien.
Above and below the ledger lines.
Au-dessus et au-dessous des lignes supplément.



Zur leichten Erlernung der Noten muß der Schüler das musikalische Alphabet: *c d e f g a h*, nach der Reihe und nach Terzenschritten: *c e g h d f a c*, vorwärts und rückwärts geläufig hersagen lernen und dies auf die Tasten und die Noten anwenden.

To facilitate the learning of the notes the pupil must learn to repeat the musical alphabet fluently in succession: *c d e f g a b*, and in thirds: *c e g b d f a c*, forwards and backwards, and to apply this to the keys and notes.

Pour apprendre facilement les notes, l'élève doit savoir couramment la gamme musicale: *ut ré mi fa sol la si*, d'abord dans l'ordre successif, puis en tierces: *ut mi sol si ré fa la ut*, en montant comme en descendant et l'appliquer aux touches et aux notes.

Sekunde.
Second.
Seconde.

Terz.
Third.
Tierce.

Quarte.
Fourth.
Quarte.

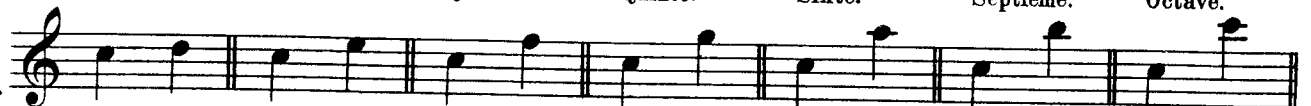
Quinte.
Fifth.
Quinte.

Sexte.
Sixth.
Sixte.

Septime.
Seventh.
Septième.

Oktave.
Octave.
Octave.

Intervalle.
Intervals.
Intervalles.



Geltung der Noten
und der Pausen.

Value of the Notes
and Rests.

Valeur des Notes
et des Silences.

Eine Ganze enthält:
A Semibreve contains:

Une Ronde vaut:
Une Pause vaut:

Zwei Halbe
Two Minims.

Deux Blanches
Deux demi-Pauses

4 Viertel
4 Crotchets

4 Noires
4 Soupirs

8 Achtel
8 Quavers

8 Croches
8 demi-Soupirs

4 Triolen
4 Triplets

4 Triolets

16 Sechzehntel
16 Semiquavers

16 doubles Croches
16 quarts de Soupir

32 Zweiunddreißigstel.
32 Demisemiquavers

32 triples Croches
32 demi-quarts de Soupir

64 Vierundsechzigstel.
64 Semidemisemiquavers.

64 quadruples Croches
64 16es de Soupir.

Punkt hinter Noten.
Dot after notes.
Notes suivies d'un point.

Geltung. — *Value.* — *Valeur.*

Punkt hinter Pausen.
Dot after Rests.
Silences suivis d'un point.

Geltung. — *Value.* — *Valeur.*

Zwei Punkte.
Two dots.
Deux points.

Klammer.
Brace.
Accolade.

Taktstriche.
Bars.
Barres de mesure.

C Viervierteltakt.

$\frac{2}{4}$ Zweivierteltakt.

$\frac{3}{4}$ Dreivierteltakt.

$\frac{6}{8}$ Sechachteltakt.

$\frac{3}{8}$ Dreiachteltakt.

$\frac{9}{8}$ Neunachteltakt.

C Common time.

$\frac{2}{4}$ Two-four time.

$\frac{3}{4}$ Three-four time.

$\frac{6}{8}$ Six-eight time.

$\frac{3}{8}$ Three-eight time.

$\frac{9}{8}$ Nine-eight time.

C Mesure à 4 temps.

$\frac{2}{4}$ Mesure à 2 quatre.

$\frac{3}{4}$ Mesure à 3 quatre.

$\frac{6}{8}$ Mesure à 6 huit.

$\frac{3}{8}$ Mesure à 3 huit.

$\frac{9}{8}$ Mesure à 9 huit.

Versetzungszeichen.

= Kreuz.

b = Bee.

h = Auflösungszeichen.
(Widerrufungszeichen)

Accidentals.

Sharp.

b Flat.

h Natural.

Signes altératifs.

Dièse.

b Bémol.

h Bécarré.

A musical staff in treble clef showing the note 'c' (ut) with various accidentals: sharp (#), flat (b), and natural (h). Below the staff, the notes are labeled with their German, French, and Italian names: c, cis, c, d, des, d; c, c#, ch; ut, ut#, ut; d, ré, d; des, db, dh; d, ré, ré.

Namen der Noten mit #.
Names of the notes with #.
Noms des notes diésées.

Namen der Noten mit b.
Names of the notes with b.
Noms des notes bémolisées.

Two musical staves in treble clef showing chromatic scales. The first staff shows a scale from C to C# with sharp accidentals. The second staff shows a scale from C to B with flat accidentals. Below the staves, the notes are labeled with their German, French, and Italian names: cis, dis, eis, fis, gis, ais, his, cis; ces, des, es, fes, ges, as, b, ces; c#, d#, e#, f#, g#, a#, b#, c#; cb, db, eb, fb, gb, ab, bb, cb; ut#, ré#, mi#, fa#, sol#, la#, si#, ut#; utb, réb, mib, fab, solb, lab, sib, utb.

Chromatisch.
Chromatic.
Chromatique.

A musical staff in bass clef showing chromatic scales. The first staff shows a scale from C to C# with sharp accidentals. The second staff shows a scale from C to B with flat accidentals. Below the staves, the notes are labeled with their German, French, and Italian names: c, cis, d, dis, e, f, fis, g, gis, a, ais, h, c; h, b, a, as, g, ges, f, e, es, d, des, c; c, c#, d, d#, e, f, f#, g, g#, a, a#, b, c; b, bb, a, ab, g, gb, f, e, eb, d, db, c; ut, ut#, ré, ré#, mi, fa, fa#, sol, sol#, la, la#, si, ut; si, sib, la, lab, sol, solb, fa, mi, mib, ré, réb, ut.

Enharmonisch.
Enharmonic.
Enharmonique.

A musical staff in treble clef showing enharmonic equivalents of notes. Below the staff, a table lists the German, French, and Italian names for black keys (Obertasten) and white keys (Untertasten). The black keys are grouped into boxes: cis/des, fis/es, fis/ges, gis/as, ais/b, cis/des. The white keys are listed in a single row: c, d, e, f, g, a, h, c, c, his; c, d, e, fb, f, e#, g, a, b, cb, c, b#; ut, ré, mi, fa, sol, la, si, ut, ut, si#.

Obertasten.
Black keys.
Touches noires.

Untertasten.
Touches blanches.

Abbildung der Klaviatur von 6 Oktaven.

Keyboard of the Piano with 6 Octaves. | Tableau du Clavier à six Octaves.

The diagram illustrates the layout of a piano keyboard with six octaves, showing the arrangement of white and black keys. Below the keyboard is a musical staff with two systems of notation: a treble clef and a bass clef. A single melodic line is written on the treble clef staff, starting on middle C (C4) and ascending through six octaves to F7. The notes are labeled with their corresponding letters: f, g, a, hb, c, d, e, f, g, a, hb, c, d, e, f, g, a, hb, c, d, e, f, g, a, hb, c, d, e, f, g, a, hb, c, d, e, f, g. The first few notes are also labeled with their French solfège equivalents: fa, sol, la, si, ut, ré, mi, fa.

Übungen im Anschlage der Finger der rechten Hand.

Jeder Finger muß genau in dem Augenblicke aufgehoben werden, in welchem der nächstfolgende anschlägt.

Die Bewegung der Finger muß gleichmäßig, bestimmt und anfangs langsam geschehen.

Der Anschlag darf nicht zu stark sein, damit die Hand und die Finger sich nicht jene krampfartige Anspannung der Muskeln angewöhnen, welche ein schwerfälliges Spiel erzeugen.

Jede Nummer muß so oft wiederholt werden, bis der Lehrer zufrieden ist.

Exercises in Touch for the Right Hand.

Each finger must be lifted up at the exact moment when the next finger strikes the key.

The movement of the fingers must be steady, firm and, at the beginning, slow.

The touch should not be too strong, else the muscles of the hand and fingers will acquire a cramped tension which will result in a hard and heavy style of playing.

Each exercise must be repeated as often as the master requires.

Exercices pour les doigts de la main droite seule.

Il faut relever chaque doigt au moment même où le suivant attaque une autre touche.

Le mouvement des doigts est régulier et précis et, au commencement, lent.

Le toucher ne doit pas être trop fort, afin que la main et les doigts ne s'habituent pas à contracter une sorte de crispation nerveuse qui occasionnerait une exécution lourde.

Chaque numéro doit être répété jusqu'à ce que le professeur soit complètement satisfait.

1. 2. 3. 4. 5.
6. 7. 8. 9. 10.
11. 12. 13. 14. 15.
16. 17. 18. 19.
20. 21. 22. 23. 24.

Übungen im Anschlage der Finger der linken Hand.

Exercises in Touch for the Left Hand.

Exercices pour les doigts de la main gauche seule.

1. 2. 3. 4. 5.
6. 7. 8. 9. 10.

11. 12. 13. 14. 15.
16. 17. 18. 19.
20. 21.
22. 23. 24.

Übungen im Zusammenspielen
der beiden Hände.

Exercises for Both
Hands Together.

Exercices pour les deux
mains ensemble.

1. 2. 3. 4.
5. 6. 7. 8.
9. 10. 11. 12.
13. 14. 15. 16.
17. 18. 19. 20.
21. 22. 23. 24.

Anmerkung.

Die Übungen dieser beiden Seiten spielt der Schüler (nach Anleitung des Lehrers) anfangs auswendig. Wenn derselbe sich die wenigen nötigen Kenntnisse für die folgenden Stücke angeeignet hat, so kann man schon während dieser Anschlagsübungen mit den folgenden Seiten beginnen. Weitern Stoff zu Fingerübungen (welche anfangs auch auswendig gespielt werden können) findet man am Schlusse dieser Vorschule im Anhang.

Note.

The exercises on these two pages should first be played from memory under the direction of the master. When the pupil has acquired the necessary knowledge for the following pieces, he may proceed to them while still practising these exercises on touch. The appendix contains further exercises on touch, which should also at first be played from memory.

Remarque.

L'élève jouera tout d'abord ces deux pages par coeur en suivant les indications du professeur. Quand il aura acquis les connaissances indispensables pour les morceaux suivants, on pourra commencer les pages suivantes pendant les exercices de toucher. On trouvera au supplément d'autres exercices de doigté qu'on pourra également jouer d'abord par coeur.

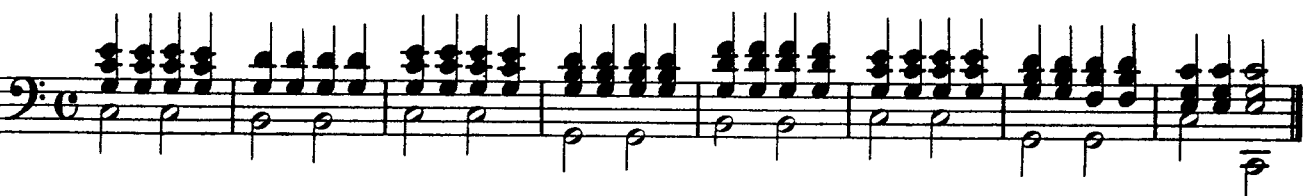
Dreihändig.
Der Lehrer.

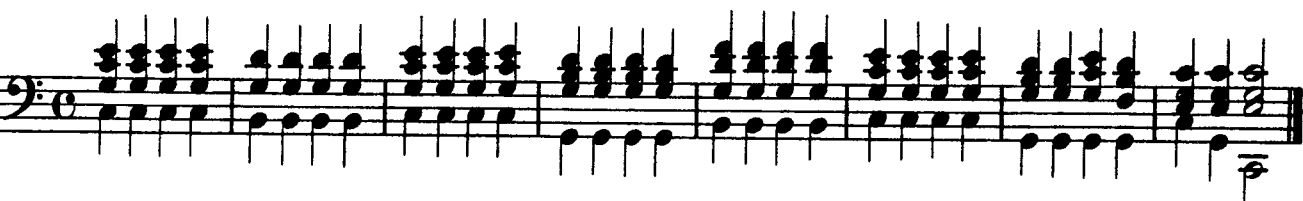
For Three Hands.
The master.

À trois mains.
Le maître.

Moderato.

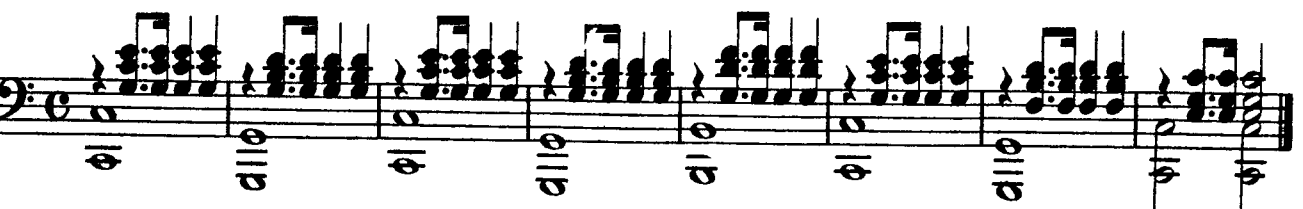
1.
Thème. 

Var. 1. 

Var. 2. 

Var. 3. 

Var. 4. 

Var. 5. 

Var. 6. 

Dreihändig.
Der Schüler.

For Three Hands.
The Pupil.

À trois mains.
L'élève.

Für die rechte Hand allein.

For the right hand alone.
Position of the hand.

Pour la main droite seule.

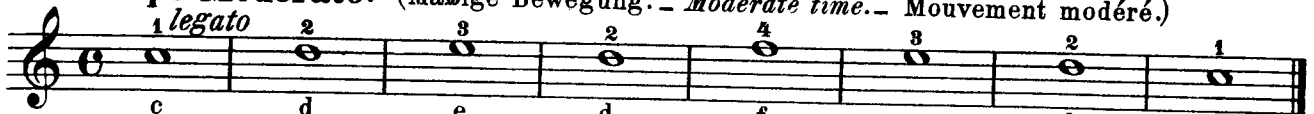
Handlage.  Position de la main.

1 2 3 4 5
c d e f g
ut ré mi fa sol

1.
Aufgabe
Thema.
Thème.

Tempo Moderato. (Mäßige Bewegung. - *Moderate time.* - *Mouvement modéré.*)

legato




c d e d f e d e
ut ré mi ré fa mi ré ut

1 2 3 4 1 2 3 4

Der Schüler muß anfangs laut dazu zählen.
In the beginning the pupil must count aloud.
L'élève doit compter d'abord tout haut.

Slur: legato, connected, gliding.

Schleifbogen: legato,
gebunden, geschleift.  Liaison.

Die Töne sollen miteinander verbunden werden. Dies geschieht, wenn der Finger, welcher auf der Taste liegt, dieselbe nicht eher wieder verläßt, als bis der folgende niederfällt. In der Regel soll man immer so spielen. Wenn eine Taste zweimal oder öfter mit demselben Finger anzuschlagen ist, so muß man die Hand in die Höhe heben.

The notes must be played connectedly. This is done by letting each finger remain on the key until the next finger strikes. This style of playing should always be adopted as a rule. If the same key is to be struck twice or oftener by the same finger, the hand must be lifted up.

Les sons doivent être liés ensemble; ceci a lieu lorsque le doigt qui est sur la touche ne la quitte pas avant que le suivant n'en frappe une autre. En règle générale, on doit toujours jouer ainsi. Si l'on doit attaquer deux ou plusieurs fois de suite la même note avec le même doigt, il faut relever la main.

Variation. (Veränderung.)


Var. 1. 
1 2 3 4

Var. 2. 
1 2 3 4 1 2 3 4 1 2 3 4

Var. 3. 
1 2 3 e c g c 1 2 3 1 2 3
mi ut sol ut

Var. 4. 
1 2 3 4

Var. 5. 
1 2 3 4 1 2 3 4

Var. 6. 
1 2 3 4

Lehrer.

Var. 7.



Var. 8.



Var. 9.



Var. 10.



Var. 11.

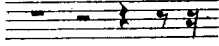


Var. 12.



Schüler.

Rests or pauses.

Pausen.  Silences.

Schweigezeichen.

Während der Dauer einer Pause darf der Finger nicht auf der Taste liegen bleiben und die Hand muß sich heben.

During the value of a rest, the finger should not rest on the key, and the hand must be lifted up.

Le doigt ne reste jamais sur la touche pendant la durée d'un silence et il faut relever la main.

Var. 7. 

Var. 8. 

Var. 9. 

Var. 10. 

Var. 11. 

Var. 12. 

Lehrer.

Dreihändig.

For Three Hands.

À trois mains.

Moderato.

2.
Theme.

Musical staff for the Theme, first system. It features a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line with a long slur over the entire phrase. The accompaniment consists of chords in the left hand.

Musical staff for the Theme, second system. It continues the melody and accompaniment from the first system.

Var. 1.

Musical staff for Variation 1, first system. The melody is similar to the theme but with some rhythmic changes. The accompaniment remains chordal.

Musical staff for Variation 1, second system. It continues the variation.

Var. 2.

Musical staff for Variation 2, first system. The melody is more rhythmic and active. The accompaniment is still chordal.

Musical staff for Variation 2, second system. It continues the variation.

Var. 3.

Musical staff for Variation 3, first system. The time signature changes to 3/4. The melody is more complex with many accidentals. The accompaniment features a steady eighth-note pattern.

Musical staff for Variation 3, second system. It continues the variation.

Var. 4.

Musical staff for Variation 4, first system. The time signature changes to 2/4. The melody is very rhythmic with many slurs. The accompaniment is a steady eighth-note pattern.

Musical staff for Variation 4, second system. It continues the variation.

Schüler.

Dreihändig.
Für die linke Hand allein.

For Three Hands.
For the left hand alone.

À trois mains.
Pour la main gauche seule

Position of the hands.

Handlage.  Position de la main.
g a hb
sol la si

2. **Moderato.**
Thème. 
g h a h
sol si la si
1 2 3 4 b



Var. 1. 
1 2 3 4



Var. 2. 
1 2 3 4



Var. 3. 
1 2 3



Var. 4. 
1 2 1 2 1 2 1 2



Lehrer.

Var. 5.

Var. 6.

Var. 7.

Var. 8.

Schüler.

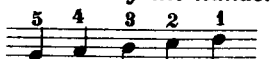
Repeats.

Wiederholungszeichen. \parallel : \parallel Reprises.

Var. 5. 



Position of the hands.

Handlage.  Position de la main.
 g a h b c d
 sol la si ut ré

Var. 6. 



Var. 7. 



Var. 8. 



Seconda.

Moderato.

3.

Musical notation for system 3, measures 1-8. The upper staff features a complex, dense texture of sixteenth-note chords and arpeggios. The lower staff has a simple bass line of half notes.

4.

Musical notation for system 4, measures 9-16. Similar to system 3, the upper staff has dense sixteenth-note textures while the lower staff has a half-note bass line.

5.

Musical notation for system 5, measures 17-24. The upper staff has chords and the lower staff has eighth-note patterns with slurs.

Musical notation for system 6, measures 25-32. The upper staff has chords and the lower staff has eighth-note patterns with slurs.

6.

Musical notation for system 7, measures 33-40. The upper staff has sixteenth-note textures and the lower staff has a half-note bass line.

7.

Musical notation for system 8, measures 41-48. The upper staff has chords and the lower staff has half-note chords.

Vierhändig. | For four hands. | A quatre mains.

Prima.

Die erste, obere Stimme.) | (The treble part.) | (La première partie.)

Moderato.

1 2 3 4 5
 1 2 3 4 5
 re mi fa sol
 Handlagen.
 Positions of the hands.
 Positions des mains.
 3 4 3 2 1

re mi fa sol
 re mi fa sol
 Jede Taste behält den
 ihr in den Handlagen
 vorgeschriebenen Fin-
 ger.

For every key use the
 finger provided for
 in the position of the
 hands.

Chaque touche conser-
 ve le doigt prescrit
 dans les positions des
 mains.

3. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3 4
 5 4 3 2 1
 1 2 3 4

4. **Linke Hand.**
Left hand.
Main gauche.
 1 2 3 4
 5 8 5 8 1
 1 2 3 4 1 2 3 4

5. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3 4
 5 5 5 1
 1 2 3 4

6. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3
 5 1
 1 2 3

7. **Rechte Hand.**
Right hand.
Main droite.
 1 2 3 4
 5 8 5 8 1 8 5 8 1 8 5
 1 2 3 4 1 2 3 4

Seconda.

8.

Musical notation for the first system of 'Seconda.' It consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature (C). It contains a series of chords, mostly triads and dyads, with some accidentals. The lower staff is a bass staff with a common time signature (C) and contains a simple bass line with quarter and eighth notes.

Musical notation for the second system of 'Seconda.' It consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature (C). It contains a series of chords, mostly triads and dyads, with some accidentals. The lower staff is a bass staff with a common time signature (C) and contains a simple bass line with quarter and eighth notes.

Allegretto.

9.

Musical notation for the first system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with a treble clef and a 3/4 time signature. It contains a melodic line with eighth notes and a slur over the entire system. The lower staff is a bass staff with a 3/4 time signature and contains a bass line with dotted quarter notes.

Musical notation for the second system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with a treble clef and a 3/4 time signature. It contains a melodic line with eighth notes and a slur over the entire system. The lower staff is a bass staff with a 3/4 time signature and contains a bass line with dotted quarter notes.

Musical notation for the third system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with a treble clef and a 3/4 time signature. It contains a melodic line with eighth notes and a slur over the entire system. The lower staff is a bass staff with a 3/4 time signature and contains a bass line with dotted quarter notes.

Musical notation for the fourth system of 'Allegretto.' It consists of two staves. The upper staff is a grand staff with a treble clef and a 3/4 time signature. It contains a melodic line with eighth notes and a slur over the entire system. The lower staff is a bass staff with a 3/4 time signature and contains a bass line with dotted quarter notes.

Prima.

1 2 3 5
c d e g
ut ré mi sol

2
g
sol

8.

Allegretto. mäßig geschwind.
moderately fast.
d'une vivacité gracieuse.

9.

Kinderlied. — Child's Song. — Mélodie enfantine.

Comodo.

10. *staccato*

Der Kuckuck. — The Cuckoo. — Le Coucou.

Allegretto.

11. *leggiero*

leggiero

Kinderlied. — Child's Song. — Mélodie enfantine.

Comodo. *gemächlich*
without haste
à l'aise

1 2 3 4 5
c d e f g
ut ré mi fa sol

Handlagen.
Positions of the hands.
Positions des mains.

3
g
sol

5 3 4 2 1

(Hänschen klein...)

3

Der Kuckuck. — The Cuckoo. — Le Coucou.

Allegretto.

1 2 3 4 5 2 5
g a h b c d d g
sol la si ut ré ré sol

Handlagen.
Positions of the hands.
Positions des mains.

5 2 5 4 3 2 1
d g g a h b c d
ré sol sol la si ut ré

5 3 2

(Kuckuck, Kuckuck, ruft's aus dem Wald)

2

5

2

5 2

1 3 4 5

4

Zweihändige Übungsstücke.

Exercises for Both Hands.

Exercices à deux mains.

Der Schüler vergesse nicht, daß gute Haltung des Körpers, der Arme, der Hände und der Finger, sowie guter Anschlag und strenges Takthalten die Grundlagen eines guten Spieles sind.

The pupil should never forget that a good attitude of the body, arms hands and fingers, together with a good touch and strict time-keeping, are the foundation of a good style.

L'élève ne doit jamais oublier qu'une bonne position du corps, des bras, des mains et des doigts, ainsi qu'un bon toucher et une grande précision dans la mesure sont la base d'une bonne exécution.

Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol.

5 1
c g
ut sol

12.

1 5
c g
ut sol

5 4 3 2 1
c d e f g
ut ré mi fa sol

13.

1 2 3 4 5
c d e f g
ut ré mi fa sol

5 4 3 2 1
c d e f g
ut ré mi fa sol

14.

15.

Moderato

16. *legato*

Allegretto.

17. *legato*

Allegretto.

18.

1 2 3 5
c d e g
ut ré mi sol

5 3 2 1
c e f g
ut mi fa sol

Allegretto.

1 2 3 4
c d e
ut ré mi

5 4 3 2 1
a g f e d
ut mi fa sol

19.

Allegretto.

1 2 3 4 5
c d e g
ut ré mi sol

5 4 3 2 1
c e f g
ut mi fa sol

20.

Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol

5 4 3 2 1
: d e f g
: re mi fa sol

21.

22.

Musical score for measures 21 and 22. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain a continuous melodic line with various fingerings indicated by numbers 1-5. Measure 21 ends with a repeat sign.

23.
 Handlungen:
 Einmal die Hände
 reiben des Hains.
 Einmal die Hände
 reiben des Hains.
 Einmal die Hände
 reiben des Hains.

Moderato.

Musical score for measure 23. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Moderato.' The music features a melodic line in the right hand and a bass line in the left hand, with fingerings indicated.

Musical score for measures 24 and 25. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a melodic line and a bass line, with fingerings indicated.

Kinderlied. — Child's Song. — Mélodie enfantine.

24.
 (Summ, summ, summ, Bienchen summ herum)
 legato

Musical score for measure 24. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'legato'. The music features a melodic line in the right hand and a bass line in the left hand, with fingerings indicated.

Musical score for measures 25 and 26. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a melodic line and a bass line, with fingerings indicated.

25.

Musical score for measure 25. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line in the right hand and a bass line in the left hand, with fingerings indicated.

Musical score for measures 26 and 27. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a melodic line and a bass line, with fingerings indicated.

Moderato.

1 2 3 4 5
c d e f g
ut ré mi fa sol

5 4 3 2 1
c d e f g
ut ré mi fa sol


26.

legato

27.

28.

Tie Two notes on the same degree.

Bindebogen.  Liaison sur deux notes pareilles.

Die 2^{te} Note darf nicht wieder angeschlagen werden; der Finger muß aber während der Dauer dieser Note auf der Taste liegen bleiben.

The second note is not to be repeated, but during its value the finger must remain upon the key.

La seconde note n'est pas répétée. Le doigt doit rester sur la touche pendant la durée de cette note.

29.

30.

31.

legato

Seconda.

Andante.

32. *dolce*

Musical score for measures 32-33. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Andante and the marking is dolce. The right hand features a continuous eighth-note pattern with slurs, while the left hand plays a simple harmonic accompaniment of quarter notes.

Musical score for measures 34-35. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent with the previous measures.

Musical score for measures 36-37. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent with the previous measures.

Allegretto.

33. *p*

Musical score for measures 38-39. The tempo changes to Allegretto. The right hand plays a series of chords, and the left hand plays a steady accompaniment of quarter notes. The marking is piano (p).

Andante.

34. *p*

Musical score for measures 40-41. The tempo returns to Andante. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent with the previous measures. The marking is piano (p).

Musical score for measures 42-43. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent with the previous measures.

Musical score for measures 44-45. The right hand continues with eighth-note patterns, and the left hand accompaniment remains consistent with the previous measures.

Prima.

Andante.

gehend. - slow. - sans trop de lenteur.

1 2 3 4 5
 g a h(b) c d
 sol la si ut ré

Handlagen.
 Positions of the hands.
 Positions des mains.

5 4 3 2 1
 g a h(b) c d
 sol la si ut ré

32.

Allegretto.

33.

Andante.

34.

Moderato.

1 2 3 4 5
 : d e f g
 ut ré mi fa sol

5 3 2 1
 : g a h(b) c d
 sol si ut ré

35.

sempre legato immer geschleift... always connected... Toujours lié.

36.

Allegretto.

1 2 3 4 5
 : g a h(b) c d
 sol la si ut ré

5 4 3 2 1
 : g a h(b) c d
 sol la si ut ré

37.

Kinderlied. — Child's Song. — Mélodie enfantine.

non legato (nicht gebunden)

38. *A a a* der Winter, der ist da)

39.

40.

Allegretto.

Seconda.

41. *p*

Andante.

42. *dolce*

Moderato.

43. *mf*

p

Prima.

Allegretto.

1 2 3 4 5
a b c d e
la si ut ré mi

5 4 3 2 1
a b c d e
la si ut ré mi

41. *legato*

Andante.

42.

Moderato.

43.

Seconda.

Moderato.

44.

p

legato

The musical score consists of seven systems of staves. The first system is marked 'Moderato.' and 'Seconda.' with a measure number '44.' and dynamics 'p' and 'legato'. The score features complex piano textures with multiple voices and various articulations. The first system shows a dense texture with many notes in the upper register. The second system continues this texture. The third system shows a change in texture with more notes in the lower register. The fourth system is marked 'mf' and shows a change in texture with more notes in the lower register. The fifth system continues this texture. The sixth system shows a change in texture with more notes in the lower register. The seventh system continues this texture.

5 Octava.

Die Noten über denen dieses Zeichen steht und soweit das geht, müssen eine Octave höher gespielt werden.

8 Octave.

Notes with this mark above them must be played an octave higher as far as the extends.

8 à l'octave.

Les notes surmontées du signe 8 doivent être exécutées une octave plus haute jusqu'à la fin de la ligne.....

Beispiel.
Example.
Exemple.



wird so gespielt:
played:
Exécution:



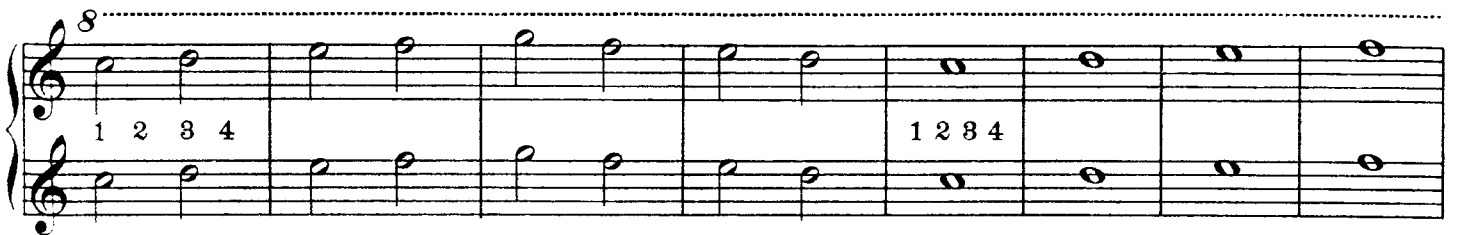
Prima.

Moderato.

44.



Zur Einübung des Notenwertes bis zu den Achteln.
To practise the value of the notes up to quavers.
Pour étudier la valeur des notes jusqu'aux croches.



Übung in Achteln. | Exercise in quavers. | Exercice en Croches.

1 2 3 4 5
c d e f g
ut ré mi fa sol
5 4 3 2 1
c d e f g
ut ré mi fa sol

Moderato.

45.

Comodo.

46.

1^{ma} *)
2^{da} *)

Zum ersten Male wird dieser Takt gespielt.
This bar to be played the first time.
à jouer la 1^{re} fois.

Zum zweiten Male ~~weser~~ statt jenem.
This bar the second time instead of the
à jouer la 2^{me} fois. other.

*) 1^{ma} = prima volta zum ersten Male.
2^{da} = seconda volta zum zweiten Male.

*) 1^{ma} = the first time.
2^{da} = the second time.

*) 1^{ma} = pour la première fois.
2^{da} = pour la seconde fois.

Kinderlied.— Child's Song.— M elodie enfantine.

Moderato.

47.

(Winter lade)

Allegretto.

48.

legato

Volkslied.— Folk-song.— Air populaire.

Allegretto.

49.

(Bald gras' i am Neckar)

Comodo.

50.

Die Ellenbogen dürfen nicht vom Körper abstehen, wenn auch die Hände weiter auseinander zu liegen kommen.

The elbows must not project from the body, even when the hands have to play far apart.

Les coudes ne doivent pas s'éloigner du corps, lors même que les mains s'écartent.

NB. Zur Vergleichung der Noten des G-Schlüssels und derjenigen des F-Schlüssels, welche auf gleichen Tasten gespielt werden.
 NB. To serve as a comparison of the notes of the treble and the bass clef, which are played on the same keys.
 NB. Pour comparer les notes de la clef de sol et celles de la clef de fa qui doivent se jouer sur les mêmes touches.

Moderato.

51.

41

52. **Allegretto.**

legato

53. **Moderato.**

f forte, stark — *loud* — fort.

54. **Comodo.**

Moderato.

55.

mf
legato

mf (mezzo forte) halbstark... half loud... demi-forte.

Allegretto.

56.

f

Allegretto.

57.

f
p

p
f

p (piano) leise... softly... doux.

Abendlied. — Evening Song. — Chant du Soir.

Andante.

58.

(Der Mond ist aufgegangen)

p

≪ zunehmend. (*crescendo*) — increasing in loudness. — en augmentant.
 ≫ abnehmend. (*decrescendo*) — decreasing in loudness. — en diminuant.

⌒ **Ruhezeichen, Fermate.**
 Die Note soll wenigstens noch einmal
 so lange ausgehalten werden.

⌒ **Pause.**
 The note must be sustained at
 least twice its value.

⌒ **Point d'orgue.**
 La note doit se soutenir au moins
 le double de sa valeur.

Allegretto.

59.

legato

♩ Die Note hervorgehoben. — ♩ Accent the Note. — ♩ Il faut accentuer la note.

Comodo.

60. *mf* *cresc.* *dim.*

f *dim.*

mf *cresc.* *dim.*

cresc. (*crescendo*) zunehmend. — *increasing in loudness.* — en augmentant.
dim. (*diminuendo*) abnehmend. — *decreasing in loudness.* — en diminuant.

Allegro moderato. mäßig schnell.
moderately fast.
 vif, modéré.

61. *dolce* *legato*

2

3

dolce sanft. — *softly.* — doux.

Allegro moderato.

First system of musical notation, measures 1-5. Treble clef, bass clef. Fingerings: 1, 2, 3, 4, 5 in treble; 5, 3, 1 in bass. Dynamics: *f*.

Second system of musical notation, measures 6-10. Treble clef, bass clef. Fingerings: 1, 8 in treble; 5 in bass. Dynamics: *f*.

Third system of musical notation, measures 11-15. Treble clef, bass clef. Fingerings: 2, 5, 8 in treble; 5 in bass. Dynamics: *f*.

Fourth system of musical notation, measures 16-20. Treble clef, bass clef. Fingerings: 1, 5 in treble; 5 in bass. Dynamics: *f*.

Fifth system of musical notation, measures 21-25. Treble clef, bass clef. Fingerings: 5 in bass. Dynamics: *f*.

Wenn ein Punkt über einer Note steht, so muß dieselbe abgestoßen werden; dies geschieht, wenn man gleich nach dem Anschlage die Taste wieder verläßt.

A note with a dot over it must be sharply detached. This is done by letting the key go immediately after striking it.

Lorsqu'un point se trouve sur une note, il faut la détacher vivement; cela se fait en retirant le doigt d'une touche aussitôt après l'avoir frappée.

Beispiel:
Example:
Exemple:



wird so gespielt:
Played:
Exécution:



Seconda.

Kinderlied. — Child's Song. — Mélodie enfantine.

Moderato.

63. *f*

Oh! Susanna.

Amerikanisches Volkslied.—American Folk-tune.—Air populaire américain.

Allegretto.

64. *p poco stacc.*

Kinderlied.— Child's Song.— M elodie enfantine.

Moderato.

63. *mf* (Ein Mannlein steht im Walde)

Musical score for 'Ein Mannlein steht im Walde' in C major, 2/4 time. It consists of two staves. The upper staff is the melody, starting with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The lower staff is the accompaniment, starting with a half note G3, then a quarter note A3, and a quarter note B3. Fingerings are indicated: 1 for the first note of the melody, and 5 and 2 for the first two notes of the accompaniment.

Continuation of the musical score for 'Ein Mannlein steht im Walde'. The upper staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The lower staff continues the accompaniment with a quarter note G3, a quarter note A3, and a quarter note B3. A fingering of 4 is shown above the first note of the second measure in the upper staff.

Final system of the musical score for 'Ein Mannlein steht im Walde'. The upper staff ends with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff ends with a quarter note G3, a quarter note A3, and a quarter note B3. The piece concludes with a double bar line. The numbers 1 2 3 are printed in the right margin.

Oh! Susanna.

Amerikanisches Volkslied.—American Folk-tune.—Air populaire am ricain.

Allegretto.

64. *p*

Musical score for 'Oh! Susanna' in C major, 2/4 time. It consists of two staves. The upper staff is the melody, starting with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff is the accompaniment, starting with a half note G3, then a quarter note A3, and a quarter note B3. Fingerings are indicated: 1 for the first note of the melody, and 5, 1, 2, 3, 2 for the first five notes of the accompaniment.

Continuation of the musical score for 'Oh! Susanna'. The upper staff continues the melody with a quarter note C5, a quarter note B4, and a quarter note A4. The lower staff continues the accompaniment with a quarter note G3, a quarter note A3, and a quarter note B3. A dynamic marking of *f* is present. A repeat sign is shown, followed by a first ending with a double bar line and a second ending with a double bar line. The number 3 is written below the first ending.

Final system of the musical score for 'Oh! Susanna'. The upper staff continues the melody with a quarter note G4, a quarter note A4, and a quarter note B4. The lower staff continues the accompaniment with a quarter note G3, a quarter note A3, and a quarter note B3. A dynamic marking of *mf* is present. Fingerings are indicated: 2, 1, 2, 3, 2 for the first five notes of the accompaniment.

Übung zum Unter- und Übersetzen.
Exercise on Turning Over and Under.
Pour passer le pouce sous les doigts
et les doigts par-dessus le pouce.

Tonleiter in C-Dur.
Scale of C major.
Gamme en Ut majeur.

Rechte Hand allein.
Right hand alone.
Main droite seule.

Jede Figur wenigstens 8 mal.
Repeat 8 times at least.

Chaque exercice au moins 8 fois.

Schluß. The elbows must not shift from their natural
Conclusion. position when turning over and under.

Pour finir. Les coudes ne doivent pas quitter leur position naturelle au passage du pouce sous les doigts ou de ceux-ci sur le pouce.

Linke Hand allein.
Left hand alone.
Main gauche seule.

Do scale

Tonleiter in C Dur.

Scale of C major.

Gamme en Ut Majeur.

Moderato.

65.

sempre legato

Übungen in Doppelgriffen. | Exercises on Double Notes. | Exercices en doubles notes.

Rechte Hand allein.
Right hand alone.
Main droite seule.

Linke Hand allein.
Left hand alone.
Main gauche seule.

Jede Übung wenigstens 4 mal.
Repeat 4 times at least.
Chaque exercice au moins 4 fois.

Allegretto.

66.

dolce

legato

Moderato.

67.

mf

NB. Das Handgelenk darf ja nicht steif gehalten werden.
NB. The wrist must not on any account be held stiffly.
NB. Le poignet ne doit jamais se contracter de raideur.

*** Kurze Striche über Noten zeigen an, daß man die Noten sehr kurz spielen soll.

*** A dash over a note means that the note is to be played very short.

*** Les petits traits au-dessus des notes indiquent qu'on doit les faire très courtes.

Beispiel:
Example:
Exemple:

wird so gespielt:
Played:
Exécution:

8088

Der Schüler bemühe sich die beiden Töne der Terzen zu gleicher Zeit hören zu lassen und spiele streng legato.

The pupil should endeavour to sound both notes of the thirds together, and play strictly legato.

L'élève s'efforcera de faire entendre en même temps les deux notes des tierces et devra les jouer rigoureusement legato (liées).

Moderato.

68. *mf*

69. *mf*

Tonleiter in G dur.

Scale of G major.

Gamme en sol majeur.

Vorzeichnung.
Key signature.
Armature.

f

^ Die Note mit diesem Zeichen soll stark hervorgehoben werden.

^ Notes with this mark must be strongly accentuated.

La note sur laquelle se trouve le signe ^ doit être fortement accentuée.

Moderato.

70. *mf*

71. Moderato. *mf*

72. Moderato. *dolce*

Zufällige Versetzungszeichen.
Accidentals.
 Altérations accidentelles.

Volkslied.—Folk-song.—Air populaire.

73. Allegretto. *mf*
 (Ein Vogel wollte Hochzeit machen)

marcato

marcato = hervorgehoben — *emphasized* — *marqué*.
 Edition Peters.

Triolen.

Triplets.

Triolets.

Moderato.

74.

dolce

sempre legato

The first system of music (measures 74-77) features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter notes with slurs. The bass clef part is a continuous eighth-note triplet pattern. Fingerings are indicated with numbers 1-5. The tempo is marked 'Moderato' and the dynamics include 'dolce' and 'sempre legato'.

The second system (measures 78-81) continues the piece. The treble clef melody includes a triplet of eighth notes in measure 81. The bass clef continues with eighth-note triplets. Dynamics include 'f' (forte) in measure 79.

The third system (measures 82-85) shows the treble clef melody with a triplet of eighth notes in measure 85. The bass clef continues with eighth-note triplets. The dynamic 'dolce' is present in measure 82.

The fourth system (measures 86-89) features a treble clef melody with a triplet of eighth notes in measure 89. The bass clef continues with eighth-note triplets. A dynamic 'p' (piano) is indicated in measure 89.

The fifth system (measures 90-93) concludes the piece. The treble clef melody has a triplet of eighth notes in measure 93. The bass clef continues with eighth-note triplets. The dynamic 'p' is present in measure 93.

First system of musical notation, measures 1-4. Treble clef, D major key signature. Bass clef accompaniment. Dynamics include *f* and accents. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. Treble clef, D major key signature. Bass clef accompaniment. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. Treble clef, D major key signature. Bass clef accompaniment. Fingerings are indicated with numbers 1-5.

75. **Moderato.**

Exercise 75, measures 1-4. Treble clef, D major key signature, 3/4 time signature. Bass clef accompaniment. Dynamics include *mf* and *cresc.*. Fingerings are indicated with numbers 1-5.

Exercise 75, measures 5-8. Treble clef, D major key signature, 3/4 time signature. Bass clef accompaniment. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

76. **Allegro moderato.**

Exercise 76, measures 1-6. Treble clef, D major key signature, 2/4 time signature. Bass clef accompaniment. Dynamics include *mf*. Fingerings are indicated with numbers 1-5.

Lockeres Handgelenk.

Loose wrist.

Articulation libre du poignet.

1/5

Exercise 76, measures 7-12. Treble clef, D major key signature, 2/4 time signature. Bass clef accompaniment. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Moderato.

77. *mf* *poco cresc.*

p *cresc.*

mf *poco cresc.*

Lang, lang ist's her (Long, long ago)
 Irisches Volkslied. - Irish Folk-tune. - Air irlandais.

Moderato.

78. *p* *legato*

p

legato

legato

Tonleiter in A dur. | Scale of A major. | Gamme en la majeur.

Volkslied. — Folk-song. — Air populaire.

Moderato.

79. (Jetzt gang i ans Brünnele)

Allegretto.

80. *mf*
leggiere

Vorschlag.
Appoggiatura.
Appoggiature.

Ansführung.
Played.
Execution.

NB. Wenn die Note nach dem Vorschlage keinen Punkt über sich hat, so muß sie nach ihrem Werte ausgehalten werden.

N.B. If the note after the appoggiatura has no dot upon it, it must be sustained during its full value.

NB. Quand il n'y a pas de point sur une note apres l'appoggiature, il faut lui donner toute sa valeur.

Allegretto.

81. *p*
leggiere

The first system of the exercise consists of two staves. The treble clef staff contains a sequence of eighth notes: E4-F4-G4-A4-B4-C5-D5-E5, with fingerings 1, 2, 1, 4, 1, 1, 1, 1, 1, 2. The bass clef staff contains a sequence of eighth notes: E3-D3-C3-B2-A2-G2-F2-E2, with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5. Slurs are placed over the eighth notes in both staves.

Tonleiter in E dur. | Scale of E major. | Gamme en mi majeur.

The second system continues the scale exercise. The treble clef staff has eighth notes: E4-F4-G4-A4-B4-C5-D5-E5, with fingerings 1, 8, 1, 8, 1, 8, 1, 8. The bass clef staff has eighth notes: E3-D3-C3-B2-A2-G2-F2-E2, with fingerings 5, 8, 1, 8, 1, 8, 1, 8. A mezzo-forte (*mf*) dynamic marking is present in the first measure. Slurs are placed over the eighth notes.

The third system continues the scale exercise. The treble clef staff has eighth notes: E4-F4-G4-A4-B4-C5-D5-E5, with fingerings 8, 1, 8, 1, 8, 1, 8, 1. The bass clef staff has eighth notes: E3-D3-C3-B2-A2-G2-F2-E2, with fingerings 1, 8, 1, 8, 1, 8, 1, 8. Slurs are placed over the eighth notes.

Allegretto.

The fourth system is marked *Allegretto*. The treble clef staff has eighth notes: E4-F4-G4-A4-B4-C5-D5-E5, with fingerings 1, 1, 4, 5, 1, 8, 1. The bass clef staff has eighth notes: E3-D3-C3-B2-A2-G2-F2-E2, with fingerings 5, 8, 1, 8, 1, 8, 1, 8. A forte (*f*) dynamic marking is present in the first measure. Slurs are placed over the eighth notes.

The fifth system continues the scale exercise. The treble clef staff has eighth notes: E4-F4-G4-A4-B4-C5-D5-E5, with fingerings 8, 1, 1, 8, 1, 8, 1, 8. The bass clef staff has eighth notes: E3-D3-C3-B2-A2-G2-F2-E2, with fingerings 1, 8, 1, 8, 1, 8, 1, 8. Slurs are placed over the eighth notes.

The sixth system continues the scale exercise. The treble clef staff has eighth notes: E4-F4-G4-A4-B4-C5-D5-E5, with fingerings 1, 8, 1, 2, 8, 4, 5, 8, 2, 1, 8, 2. The bass clef staff has eighth notes: E3-D3-C3-B2-A2-G2-F2-E2, with fingerings 5, 8, 2, 1, 8, 2, 1, 8, 1, 2, 8, 4. Slurs are placed over the eighth notes.

Allegretto.

82.

dolce *mf* *dim.*

mf

p *mf*

f *dimin.* *p*

Allegretto.

83.

mf *cresc.*

f *mf*

cresc. *f*

5 1
dim. f

84. Allegretto.

Schweizer Volkslied. – Swiss Melody. – Air suisse.

Moderato.

85. (Uf em Bergli bin i g'sässe)

(Jodler)

86. *Moderato.*
p

Musical score for measures 86-89. The piece is in a common time signature (C) and marked *Moderato.* The dynamics are *p* (piano). The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The melody features a series of eighth-note patterns, some with slurs and ties. The bass line consists of chords and eighth-note accompaniment.

Musical score for measures 90-93. The treble staff continues the melodic line with eighth-note patterns. The bass staff features a rhythmic accompaniment with chords and eighth notes.

Musical score for measures 94-97. The piece concludes with a *staccato* marking. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. The final measure shows a *rit.* (ritardando) marking.

87. *Allegro moderato.*
mf

Musical score for measures 88-91. The piece is in a common time signature (C) and marked *Allegro moderato.* The dynamics are *mf* (mezzo-forte). The score consists of two staves: a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The melody features a series of eighth-note patterns, some with slurs and ties. The bass line consists of chords and eighth-note accompaniment.

Musical score for measures 92-95. The treble staff continues the melodic line with eighth-note patterns. The bass staff features a rhythmic accompaniment with chords and eighth notes. A *f* (forte) dynamic marking is present in the final measure.

Musical score for measures 96-99. The treble staff features a melodic line with slurs and ties. The bass staff features a rhythmic accompaniment with chords and eighth notes. A *p* (piano) dynamic marking is present in the first measure, and a *f* (forte) dynamic marking is present in the final measure.

Musical score for measures 100-103. The treble staff features a melodic line with slurs and ties. The bass staff features a rhythmic accompaniment with chords and eighth notes. A *p* (piano) dynamic marking is present in the first measure, and a *f* (forte) dynamic marking is present in the final measure.

Prima.

Zur Einübung des Notenwertes bis zu sechzehnteln.

For practising the values of the notes up to semiquavers.

Pour étudier la valeur des notes jusqu' aux doubles croches.

Moderato.

86.

staccato (abgestoßen.) — detached. — détaché.

Zur Beförderung der Geläufigkeit.

To facilitate fluency.

Pour développer l'agilité.

Allegro moderato.

87.

Moderato.

88.

Andante.

89.

legato

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with slurs and accents. The bass clef contains a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece with similar notation to the first system.

90. **Allegretto.**

Third system of musical notation, marked **Allegretto.** and *legato*. It features a treble and bass clef. The treble clef has a melodic line with slurs and accents, and a dynamic marking of *f* (forte) in the first measure. The bass clef has a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the fifth measure.

Fourth system of musical notation, marked *marcato*. It features a treble and bass clef. The treble clef has a melodic line with slurs and accents, and a dynamic marking of *p* (piano) in the second measure. The bass clef has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the fifth measure.

Fifth system of musical notation, featuring a treble and bass clef. The treble clef has a melodic line with slurs and accents, and a dynamic marking of *f* (forte) in the fifth measure. The bass clef has a rhythmic accompaniment.

Sixth system of musical notation, featuring a treble and bass clef. The treble clef has a melodic line with slurs and accents, and a dynamic marking of *p* (piano) in the second measure. The bass clef has a rhythmic accompaniment.

Tonleiter in A moll. | Scale of A minor. | Gamme en la mineur.
(s.a. Seite 86) (vide Pag. 86) (vide Pag. 86)

The first system of the score consists of two staves. The right-hand staff begins with a treble clef, a common time signature, and a mezzo-forte (*mf*) dynamic. It contains the ascending and descending scales of A minor, with fingering numbers (1-5) and slurs. The piano part is in the bass clef, starting with a 5 in the first measure and providing harmonic accompaniment. The system concludes with a *cresc.* (crescendo) marking.

The second system is marked **91.** and *Allegretto. dolce*. It features a 2/4 time signature. The right-hand part plays a rhythmic pattern of eighth notes with slurs and fingering. The piano part provides a steady accompaniment. The system ends with a *p* (piano) dynamic marking.

The third system continues the exercise. The right-hand part features a *f* (forte) dynamic. The piano part includes a *p* (piano) dynamic. The system concludes with a *p* dynamic marking.

The fourth system includes dynamics of *p*, *cresc.*, *f*, and *dim.*. The right-hand part has complex fingering, including a sequence of 4 3 2 3 1 2 3 4 5. The piano part includes a *p* dynamic and a *f* dynamic. The system ends with a *p* dynamic marking.

The fifth system concludes the exercise with a *f* (forte) dynamic. The right-hand part features a final ascending scale with a sharp sign indicating a key change or modulation. The piano part provides accompaniment. The system ends with a *f* dynamic marking.

Volkslied.— Folk song.— Air populaire.

Andante.

92. *p* (Schwesterlein, Schwesterlein) *mf*

1 3 5 5 1 3 1 2 1 3 5 1 3 5 5 1 3 2

1 2 5 2 1 1 5 1 3 5 5 5 1 3 2 4

p *marcato* *p*

4 3 2 1 3 2 4 5 1 1 2 4

1 4 3 1 3 2 4 1 3 2 4 2 5 1 5 5 2 1

mf *p*

4 3 1 2 1 3 5 5 2 1 3 1 2 1 3 5 1 2 4

5 2 1 1 2 1 2 1 3 5 2 1 2 4 2

Russisches Volkslied. — Russian Folk-song.— Air populaire russe.

Andante.

93. *p* (Schöne Minka, ich muß scheiden)

3 3 1 3 5 3

2 4 1 3 1 5 2 4 2 5 2 5 1 1 2 2 4

mf

3 1 2 4 2 5 5 1 3 5 5 5 5 5 5 5 5

1 5 4 1 5 2 3 1 2 4 3 4 3 5 2 1 3 2 1

p

5 5 5 5 5 5 5 5 5 5 4 3 5 1 3

5 2 5 1 5 1 2 4 1 5 4 3 5 2 3 1

Tonleiter in F dur. | Scale of F major. | Gamme en Fa majeur.

Allegro moderato.

Allegretto.

Altdeutsches Volkslied.— Old German Tune.— Vieil air populaire allemand.

Andante.

Musical score system 1, featuring a treble and bass clef. The treble clef has a key signature of one flat and a 2/4 time signature. The bass clef has a key signature of one flat. The music consists of eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and a dynamic marking of *mf*.

Allegro. (munter. viv.)

Musical score system 2, starting with a circled number 96. It features a treble and bass clef with a key signature of one flat and a 3/8 time signature. The music includes chords and eighth notes with fingerings (1, 2, 1, 4) and a dynamic marking of *p*. A *cresc.* marking is present in the second measure.

Musical score system 3, featuring a treble and bass clef with a key signature of one flat and a 3/8 time signature. The music consists of eighth notes with a dynamic marking of *mf*.

Musical score system 4, featuring a treble and bass clef with a key signature of one flat and a 3/8 time signature. The music includes chords and eighth notes with fingerings (1, 2, 1, 5) and a dynamic marking of *f*. A *cresc.* marking is present in the first measure.

Musical score system 5, featuring a treble and bass clef with a key signature of one flat and a 3/8 time signature. The music includes chords and eighth notes with fingerings (1, 2, 3, 4) and a dynamic marking of *p*. A *dim.* marking is present in the first measure.

Musical score system 6, featuring a treble and bass clef with a key signature of one flat and a 3/8 time signature. The music includes chords and eighth notes with a dynamic marking of *mf*. A *cresc.* marking is present in the first measure.

Musical score system 7, featuring a treble and bass clef with a key signature of one flat and a 3/8 time signature. The music includes chords and eighth notes with fingerings (2, 1) and a dynamic marking of *f*. A *cresc.* marking is present in the first measure.

Allegretto.

97.

Allegro.

98.

Allegro moderato.

101.

Musical notation for the first system, measures 101-102. The right hand features a complex sixteenth-note pattern with fingerings 1, 5, 4, 2, 1, 4, 8, 2. The left hand has a simple bass line with fingerings 1, 2, 1.

Musical notation for the second system, measures 103-104. The right hand continues the sixteenth-note pattern with fingerings 1, 5, 4, 2, 1, 5, 1, 8, 2, 4. The left hand has a simple bass line with a fingering of 5.

Musical notation for the third system, measures 105-106. The right hand has a sixteenth-note pattern with fingerings 2, 1, 2, 3, 4, 2, 1, 1. The left hand has a simple bass line with fingerings 1, 2, 3, 4, 5. Dynamics include *cresc.*, *f*, *dim.*, and *mf*.

Musical notation for the fourth system, measures 107-108. The right hand has a sixteenth-note pattern with fingerings 1, 2, 4. The left hand has a simple bass line with fingerings 5, 1, 2, 4. Dynamics include *f* and *mf*.

Musical notation for the fifth system, measures 109-110. The right hand has a sixteenth-note pattern with fingerings 4, 2, 3, 1, 2. The left hand has a simple bass line with fingerings 5, 5. Dynamics include *cresc.*, *p*, and *cresc.*

Musical notation for the sixth system, measures 111-112. The right hand has a sixteenth-note pattern with fingerings 5, 4, 2, 4, 8, 2. The left hand has a simple bass line with a fingering of 5. Dynamics include *dim.* and *p*.

Musical notation for the seventh system, measures 113-114. The right hand has a sixteenth-note pattern with fingerings 1, 5, 4, 2, 1, 5, 4, 2. The left hand has a simple bass line with fingerings 5, 1, 2. Dynamics include *cresc.* and *dim.*

5 4 2
1
cresc.
1 2
5 1

Moderato.

102.
dolce
legato

5 4 3 2 1
1 2 3 1
cresc.
f
dim.
p

5 4 3 4 2
10

1 2 3 1 2 3 1 2 1
1 2 3 1 2 3 1 2 3 1
p
cre - scen - - - do

p
cre - scen - - - do
f



Der Fingerwechsel, ohne die Taste wieder anzuschlagen, muß sehr schnell geschehen.
The change of finger must be done very quickly without striking the key again.
Le changement de doigts sans refrapper la touche devra se faire très rapidement.

Volkslied.— Folk-song.— Air populaire.

103. *mf* (Der Winter ist vergangen)

legato

Französisches Volkslied.— French Melody.— Air francais.

104. *p* *Andante*

Süße Heimat (Home, sweet home)

Englisches Volkslied.— English Folk-tune.— Air anglais.

105. *p* *Andante*

2 4 2 5 1 4 1 5 2 3 4 2

mf *p* *ritard.*

3 5 3 2 2 1 2 4 5 3 1 3 1 2 3 5

Allegro. Volkslied.— Folk-song.— Air populaire.

106. *mf* (Grüß Gott, du schöner Maien)

2 4 1 2 1

5 3 3 3 2 4 1 3 4 1 3 2 4 5

3 3 1 3 4 2 4 2 1 5 3 1 4 3 1 2

f

5 3 1 2 1 5 3 3 3

mf

Susani, susani
Weihnachtslied.— Christmas Carol.— Noël.

Moderato.

107. *p* *pp*

3 4 1 5 2 4 1 3 4 2 5 2 4 1 5 2

1 5 2 4 1 4 1 3 3

4 1 2 1 5 1 2 1 5 2 1 4 3 5 1 5 2 5 1 5 1 5 1

pp *p* *mf*

1 3 1 2 1 3 2 4 1 5 2 4 1 3

4 3 1 2 1 4 1 5 2 2 5 2 4 2 3 1 5 2 4 2 1 5 3 1 4 1

p

5 3 2 1 3 2 3 5 2 4 2 4 2 1 5 2

Chromatische Tonleiter. | Chromatic Scale. | Gamme Chromatique.

I. Rechte Hand allein.
Right hand alone.
Main droite seule.

Dieser Fingersatz ist für kleine Hände der bequemste.
This fingering is the easiest for small hands.
Ce doigté est le plus commode pour les petites mains.

II. Rechte Hand allein.
Right hand alone.
Main droite seule.

Dieser Fingersatz ist der gebräuchlichste.
This is usual fingering.
Ce doigté est le plus usité.

III. Linke Hand allein.
Left hand alone.
Main gauche seule.

Dieser Fingersatz ist für kleine Hände der bequemste.
This fingering is the easiest for small hands.
Ce doigté est le plus commode pour les petites mains.

IV. Linke Hand allein.
Left hand alone.
Main gauche seule.

Dieser Fingersatz ist der gebräuchlichste.
This is usual fingering.
Ce doigté est le plus usité.

V. Rechte Hand allein.
Right hand alone.
Main droite seule.

VI. Linke Hand allein.
Left hand alone.
Main gauche seule.

VII.

VIII.

Musical notation for system VIII, measures 1-4. Treble clef: 1 #8 1 #8 1 2 #3 1 #8 1 #8 1. Bass clef: 1 #8 1 #8 1 2 #3 1 #8 1 #8 1. Measure 2: Treble clef: 2 3 1 #8 1 2 #3 1 #8 1 #8 1. Bass clef: 1 #8 1 #8 2 1 #8 1 #8 1 #8 2.

Musical notation for system VIII, measures 5-8. Treble clef: 4 3 2 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3. Measure 6: Treble clef: 2 1 3 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3. Measure 7: Treble clef: 2 1 3 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3. Measure 8: Treble clef: 2 1 3 1 3 1 3 2 1 3 1 3. Bass clef: 1 2 3 1 3 1 3 1 2 3 1 3.

Allegro moderato.

108.

Musical notation for system 108, measures 1-4. Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 2: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 3: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 4: Treble clef: 2 3 5 4 3. Bass clef: 2 3 5 4 3.

Musical notation for system 108, measures 5-8. Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 6: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 7: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 8: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5.

Musical notation for system 108, measures 9-12. Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1. Measure 10: Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1. Measure 11: Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1. Measure 12: Treble clef: 5 4 3 2 1. Bass clef: 5 4 3 2 1.

Musical notation for system 108, measures 13-16. Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 14: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 15: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5. Measure 16: Treble clef: 1 2 3 4 5. Bass clef: 1 2 3 4 5.

Allegro moderato.

109.

First system of musical notation, measures 1-4. Treble and bass clefs. Dynamics: *f*, *p*. Fingerings: 4, 1, 3, 5, 4.

Second system of musical notation, measures 5-8. Treble and bass clefs. Dynamics: *f*, *p*, *mf*, *cresc.*, *f*. Fingerings: 4, 4, 5, 4, 3, 2, 1, 4, 2, 1, 5, 2, 1.

Third system of musical notation, measures 9-12. Treble and bass clefs. Dynamics: *mf*, *p*, *mf*. Fingerings: 5, 1, 5, 2, 5, 4, 5, 3, 2.

Fourth system of musical notation, measures 13-16. Treble and bass clefs. Dynamics: *mf*, *crescendo*. Fingerings: 1, 2, 1, 2, 1, 2, 1, 2, 3.

Fifth system of musical notation, measures 17-20. Treble and bass clefs. Dynamics: *f*, *dim.*, *p*, *p*, *cresc.*, *p*.

Sixth system of musical notation, measures 21-24. Treble and bass clefs. Dynamics: *f*, *f*. Fingerings: 4, 1, 8, 4, 2, 1, 8, 4, 2, 1, 8, 4, 2, 1, 8, 5.

Anhang.

Fingerübungen, welche in die Vorschule einzuschalten und gehörig einzüben sind.

Für die rechte Hand allein.

Jede Nummer wird einigemal wiederholt. Man kann dieselben durch zwei Oktaven ausdehnen.

Appendix.

Finger exercises which may be intercalated into the Instruction Book, and must be thoroughly practised.

For the Right Hand alone.

Each exercise must be repeated several times. The exercises may also be extended to two octaves.

Supplément.

Exercices de doigté à intercaler dans la méthode préparatoire et qu'il faut bien étudier.

Pour la main droite seule.

Chaque numéro devra se répéter plusieurs fois. On pourra le jouer dans l'étendue de deux octaves.

1. *1 2 1 2 1 2 1 2 | 2 1 2 1 2 1 2 1 | 2 1 2 1 2 1 2 1 | 2 1 2 1 2 1 2 1*

2. *2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3 | 2 3 2 3 2 3 2 3*

3. *2 1 2 1 2 1 2 1 | 2 1 2 1 2 1 2 1 | 2 1 2 1 2 1 2 1 | 2 1 2 1 2 1 2 1*

4. *1 2 1 2 1 2 1 2 | 1 2 1 2 1 2 1 2 | 1 2 1 2 1 2 1 2 | 1 2 1 2 1 2 1 2*

5. *1 3 1 3 1 3 1 3 | 1 3 1 3 1 3 1 3 | 1 3 1 3 1 3 1 3 | 1 3 1 3 1 3 1 3*

6. *1 2 3 4 1 2 3 4 | 1 2 3 4 1 2 3 4 | 1 2 3 4 1 2 3 4 | 1 2 3 4 1 2 3 4*
sempre legato

7. *4 3 2 1 4 3 2 1 | 4 3 2 1 4 3 2 1 | 4 3 2 1 4 3 2 1 | 4 3 2 1 4 3 2 1*

7. 



8. 


9. 




10. 

Für die linke Hand allein. | For the left hand alone. | Pour la main gauche seule.

11. 

12. 
sempre legato



13.

14.

15.

16.

17.

18.

19.

20.

Für beide Hände zusammen. | For Both Hands Together. | Pour les deux mains ensemble.

21.

Musical notation for exercise 21, measures 1-4. Treble and bass clefs. Fingerings: 1 2 3 1, 3 2 1 3, 1 1, 8 8.

22.

sempre legato

Musical notation for exercise 22, measures 1-4. Treble and bass clefs. Fingerings: 1 3, 1 3, 3 1, 3 1.

Musical notation for exercise 22, measures 5-8. Treble and bass clefs. Fingerings: 8 1, 8 1, 1 8, 1 8.

23.

Musical notation for exercise 23, measures 1-4. Treble and bass clefs. Fingerings: 1 8 1 8 1 8, 3 1 8 1 8 1, 1 8 1 8 1 8.

24.

Musical notation for exercise 24, measures 1-4. Treble and bass clefs. Fingerings: 1 2 3 4 1, 4 3 2 1 4, 1 1, 4 4.

25.

Musical notation for exercise 25, measures 1-4. Treble and bass clefs. Fingerings: 1, 1, 4, 4.

Musical notation for exercise 25, measures 5-8. Treble and bass clefs. Fingerings: 1, 4, 4.

26.

Musical notation for exercise 26, measures 1-4. Treble clef, 3/4 time. Fingerings: 1, 5, 1, 5. Bass clef, 3/4 time. Fingerings: 5, 1, 5, 1.

Musical notation for exercise 26, measures 5-8. Treble clef, 3/4 time. Fingerings: 5, 5. Bass clef, 3/4 time. Fingerings: 1, 1.

27.

Musical notation for exercise 27, measures 1-4. Treble clef, 3/4 time. Fingerings: 5, 5, 5. Bass clef, 3/4 time. Fingerings: 1, 1. Includes the instruction "sempre legato".

Musical notation for exercise 27, measures 5-8. Treble clef, 3/4 time. Bass clef, 3/4 time.

Musical notation for exercise 27, measures 9-12. Treble clef, 3/4 time. Fingerings: 1, 1, 1, 1. Bass clef, 3/4 time. Fingerings: 5, 5, 5, 5.

Musical notation for exercise 27, measures 13-16. Treble clef, 3/4 time. Bass clef, 3/4 time.

28.

Musical notation for exercise 28, measures 1-4. Treble clef, 2/4 time. Fingerings: 1 3 5, 1 3 5, 1 3 5. Bass clef, 2/4 time. Fingerings: 5 3 1, 5 3 1, 5 3 1.

29.

Musical notation for exercise 29, measures 1-2. The piece is in C major, 2/4 time. The right hand starts with a sequence of eighth notes: C4-D4-E4-F4-G4-A4-B4-C5, then B4-A4-G4-F4-E4-D4-C4. The left hand starts with a sequence of eighth notes: C3-B2-A2-G2-F2-E2-D2, then C3-B2-A2-G2-F2-E2-D2. Fingerings are indicated by numbers 1-5.

Musical notation for exercise 29, measures 3-4. The right hand continues with eighth notes: C4-D4-E4-F4-G4-A4-B4-C5, then B4-A4-G4-F4-E4-D4-C4. The left hand continues with eighth notes: C3-B2-A2-G2-F2-E2-D2, then C3-B2-A2-G2-F2-E2-D2. Fingerings are indicated by numbers 1-5.

30.

Musical notation for exercise 30, measures 1-2. The piece is in C major, 2/4 time. The right hand starts with a sequence of eighth notes: C4-D4-E4-F4-G4-A4-B4-C5, then B4-A4-G4-F4-E4-D4-C4. The left hand starts with a sequence of eighth notes: C3-B2-A2-G2-F2-E2-D2, then C3-B2-A2-G2-F2-E2-D2. Fingerings are indicated by numbers 1-5.

Musical notation for exercise 30, measures 3-4. The right hand continues with eighth notes: C4-D4-E4-F4-G4-A4-B4-C5, then B4-A4-G4-F4-E4-D4-C4. The left hand continues with eighth notes: C3-B2-A2-G2-F2-E2-D2, then C3-B2-A2-G2-F2-E2-D2. Fingerings are indicated by numbers 1-5.

31.

Musical notation for exercise 31, measures 1-2. The piece is in C major, 2/4 time. The right hand starts with a sequence of eighth notes: C4-D4-E4-F4-G4-A4-B4-C5, then B4-A4-G4-F4-E4-D4-C4. The left hand starts with a sequence of eighth notes: C3-B2-A2-G2-F2-E2-D2, then C3-B2-A2-G2-F2-E2-D2. Fingerings are indicated by numbers 1-5.

Musical notation for exercise 31, measures 3-4. The right hand continues with eighth notes: C4-D4-E4-F4-G4-A4-B4-C5, then B4-A4-G4-F4-E4-D4-C4. The left hand continues with eighth notes: C3-B2-A2-G2-F2-E2-D2, then C3-B2-A2-G2-F2-E2-D2. Fingerings are indicated by numbers 1-5.

Musical notation for exercise 31, measures 5-6. The right hand continues with eighth notes: C4-D4-E4-F4-G4-A4-B4-C5, then B4-A4-G4-F4-E4-D4-C4. The left hand continues with eighth notes: C3-B2-A2-G2-F2-E2-D2, then C3-B2-A2-G2-F2-E2-D2. Fingerings are indicated by numbers 1-5.

32.

33.

34.

simile

24 Dur- und Moll- tonleitern

geordnet nach der Ähnlichkeit des
Fingersatzes und zur Vergleichung
von Dur und Moll.

24 Major and Minor Scales

arranged according to the similarity
of their fingering and for the compa-
rison of major and minor.

24 Gammes en Tons Majeurs et Mineurs

disposées selon la ressemblance du
doigté et pour la comparaison des
tons majeurs et mineurs.

1. C dur. — C major. — Ut majeur.

Musical notation for the C major scale (1. C dur. — C major. — Ut majeur). The piece is in C major, 2/4 time, and consists of two staves (treble and bass clef). The right hand starts on middle C (C4) and ascends to C5, while the left hand starts on C3 and ascends to C4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note C.

6. D moll. — D minor. — Ré mineur.

Musical notation for the D minor scale (6. D moll. — D minor. — Ré mineur). The piece is in D minor, 2/4 time, and consists of two staves. The right hand starts on D4 and ascends to D5, while the left hand starts on D3 and ascends to D4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note D.

2. C moll. — C minor. — Ut mineur.

Musical notation for the C minor scale (2. C moll. — C minor. — Ut mineur). The piece is in C minor, 2/4 time, and consists of two staves. The right hand starts on C4 and ascends to C5, while the left hand starts on C3 and ascends to C4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note C.

7. A dur. — A major. — La majeur.

Musical notation for the A major scale (7. A dur. — A major. — La majeur). The piece is in A major, 2/4 time, and consists of two staves. The right hand starts on A4 and ascends to A5, while the left hand starts on A3 and ascends to A4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note A.

3. G dur. — G major. — Sol majeur.

Musical notation for the G major scale (3. G dur. — G major. — Sol majeur). The piece is in G major, 2/4 time, and consists of two staves. The right hand starts on G4 and ascends to G5, while the left hand starts on G3 and ascends to G4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note G.

8. A moll. — A minor. — La mineur.

Musical notation for the A minor scale (8. A moll. — A minor. — La mineur). The piece is in A minor, 2/4 time, and consists of two staves. The right hand starts on A4 and ascends to A5, while the left hand starts on A3 and ascends to A4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note A.

4. G moll. — G minor. — Sol mineur.

Musical notation for the G minor scale (4. G moll. — G minor. — Sol mineur). The piece is in G minor, 2/4 time, and consists of two staves. The right hand starts on G4 and ascends to G5, while the left hand starts on G3 and ascends to G4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note G.

9. E dur. — E major. — Mi majeur.

Musical notation for the E major scale (9. E dur. — E major. — Mi majeur). The piece is in E major, 2/4 time, and consists of two staves. The right hand starts on E4 and ascends to E5, while the left hand starts on E3 and ascends to E4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note E.

5. D dur. — D major. — Ré majeur.

Musical notation for the D major scale (5. D dur. — D major. — Ré majeur). The piece is in D major, 2/4 time, and consists of two staves. The right hand starts on D4 and ascends to D5, while the left hand starts on D3 and ascends to D4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note D.

10. E moll. — E minor. — Mi mineur.

Musical notation for the E minor scale (10. E moll. — E minor. — Mi mineur). The piece is in E minor, 2/4 time, and consists of two staves. The right hand starts on E4 and ascends to E5, while the left hand starts on E3 and ascends to E4. Fingering is indicated by numbers 1, 3, 5, 8, 1, 3, 5, 8, 1, 3, 5, 8. The scale is repeated twice, ending with a whole note E.

11. H dur. - B major. - Si majeur.

18. Es moll. - E b minor. - Mi b mineur.

12. H moll. - B minor. - Si mineur.

19. As dur. - A b major. - La b majeur.

13. F dur. - F major. - Fa majeur.

20. As moll. - A b minor. - La b mineur.

14. F moll. - F minor. - Fa mineur.

21. Des dur. - D b major. - Réb majeur.

15. B dur. - B major. - Si majeur.

22. Cis moll. - C # minor. - Ut # mineur.

16. B moll. - B minor. - Si mineur.

23. Fis dur. - F # major. - Fa # majeur.

17. Es dur. - E major. - Mi majeur.

24. Fis moll. - F # minor. - Fa # mineur.

Außer den vorhergehenden (harmo- nischen) Molltonleitern sind noch fol- gende 2 Arten derselben im Gebrauche.

In addition to the above minor scales the following two are in use.

Indépendamment de ces gammes mineures, il y a encore deux autres manières de les faire.

melodisch

I.

phrygisch

II.

Reihenfolge aller Tonarten und ihrer Verwandtschaften.

All the Keys in their relative Positions.

Ordre de tous les tons et de leurs Relations.

C dur. <i>C major.</i> Ut majeur.	A moll. <i>A minor.</i> La mineur.	G dur. <i>G major.</i> Sol majeur.	E moll. <i>E minor.</i> Mi mineur.	D dur. <i>D major.</i> Ré majeur.	H moll. <i>B minor.</i> Si mineur.
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A dur. <i>A major.</i> La majeur.	Fis moll. <i>F# minor.</i> Fa # mineur.	E dur. <i>E major.</i> Mi majeur.	Cis moll. <i>C# minor.</i> Ut # mineur.	H dur. <i>B major.</i> Si majeur.	Gis moll. <i>G# minor.</i> Sol # mineur.
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Fis dur <i>F# major.</i> Fa # majeur.	Dis moll. <i>D# minor.</i> Ré # mineur.	Cis dur. <i>C# major.</i> Ut # majeur.	Ais moll. <i>A# minor.</i> La # mineur.	F dur. <i>F major.</i> Fa majeur.	D moll. <i>D minor.</i> Ré mineur.
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B dur. <i>Bb major.</i> Si b majeur.	G moll. <i>G minor.</i> Sol mineur.	Es dur. <i>Eb major.</i> Mi b majeur.	C moll. <i>C minor.</i> Ut mineur.	As dur. <i>Ab major.</i> La b majeur.	F moll. <i>F minor.</i> Fa mineur.
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Des dur. <i>Db major.</i> Ré b majeur.	B moll. <i>Bb minor.</i> Si b mineur.	Ges dur. <i>Gb major.</i> Sol b majeur.	Es moll. <i>Eb minor.</i> Mi b mineur.	Ces dur. <i>Cb major.</i> Ut b majeur.	As moll. <i>Ab minor.</i> La b mineur.
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Fine.

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— Kleine Kammermusik für Flöte, Englisch Horn, Violine, Violoncello Op. 70	*M 2005
— La Serenata gentile für Flöte, Oboe, Klarinette, Fagott und Streichquartett Op. 80	*M 2023
— Festschrift für Bach. Sechs Inventionen für Flöte, Violine, Englisch Horn, Viola, Fagott und Violoncello Op. 77	*M 2025
DESSAU Lustige Variationen über „Hab mein Wagen vollgeladen“ für Klarinette, Fagott und Klavier	5225
EISLER Nonett (Ouvertüre zu einem Lustspiel) für Flöte, Klarinette, Fagott, Cembalo, 2 Violinen, Viola, Violoncello und Kontrabaß (mit Partitur)	4606
— Vierzehn Arten, den Regen zu beschreiben. Var. für Flöte, Klar., Violine/Viola, Violoncello und Klavier Op. 70	* 5219
GÜRNER Kammerkonzert für fünf Bläser (Flöte, Oboe, Klarinette, Fagott, Horn) und Klavier Op. 29	* 5277
HÖFFER Triosonate für Flöte, Bratsche und Klavier	V 1026
— Serenade „Innsbruck, ich muß dich lassen“ für Oboe, Violine, Bratsche und Violoncello Op. 43	L 2839
REGER Quintett A dur für Klarinette (oder Bratsche), zwei Violinen, Bratsche und Violoncello Op. 146	3997
SCHWAEN Concertino Apollineo für sieben Blasinstrumente (Flöte, Oboe, Englisch Horn, Baßklarinette, Fagott, Horn, Trompete) und Klavier	* 5264
THILMAN Klarinettenquintett Op. 73	* 5190
— Trio piccolo für Altflöte (quer), Klarinette und Viola Op. 90	* 5259
VIECENZ Quartett für Flöte, Violine, Viola und Violoncello	5169
ZECHLIN, R. Trio für Oboe, Viola und Violoncello (1957)	* 5215

Zu den mit * bezeichneten Stimmenausgaben liegt eine Studienpartitur vor. Zu den mit ** bezeichneten Werken ist das Orchestermaterial erhältlich.

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